VISUAL ARTS



Ric Spencer

Demons go to hell and back

eware the new guard dog at Turner Galleries; released from the fires of hell, she is not one you would want to upset. Sabine is 2.5m tall, 5m long and packed full of muscle. She is also made from cardboard.

In Sabine, an entrance statement if I've ever seen one, Susan Flavell has extended her cardboard sculpture technique to breaking point. This is a massive and articulate object that translates well the current obsessions with all things wolves; actor Benicio Del Toro has nothing on Sabine.

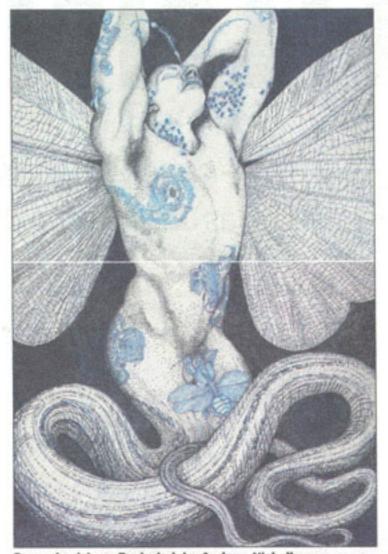
The framework and subsequent moulding of Sabine is apparent and open to observation in Flavell's method, an interesting opening out of the classical sculptural methodology, and a process that allows us to see the stress points in the structure.

I also enjoyed Flavell's ink
sketches for Sabine. Studies in
movement and form, these works do
more than translate the intense
striving in Flavell's process. They
also link up well with the other
demonic visions running at Turner
Galleries, Andrew Nicholls' Go to
Hell. The seemingly ubiquitous
Nicholls recently showed as part of
Revelations at the Fremantle Arts
Centre and also wrote a catalogue
essay for Cecile Williams' Contained.

Go to Hell is a thorough and confident presentation and it shows



Confident style: Andrew Nicholls' Lilith (portrait of Josie).



Demonic visions: Beelzebub by Andrew Nicholls.

the possibilities inherent in the use of multi-panelled drawings. These of course can be interchanged and used in a number of ways, as well as offering the starting point for new drawings, which in the case of Go to Hell happens on the entrance wall to Turner Galleries. It's Rainin' Men uses the drawing origins of cartoons as sketches for frescoes, taking one part of a drawn panel and extending it out on to the wall —



Guard dog: Sabine, by Susan Flavell.

simultaneously extending a music metaphor and reinventing modernist architecture.

Inside the gallery space Heaven, a video of a swaying angel aptly shown on the ceiling, reworks the classical penchant for nudity in frescoes while acting as a visual anchor for the 111 drawings of demons that adorn the walls. Some of these come in from other shows but there is a plethora of new stuff; Nicholls' work is prolific with a wit and humour to match.

Sabine and Go to Hell are at Turner Galleries, 470 William Street, Northbridge, until March 10.